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ONE SHILLING

DOCUMENTARY NEWS LETTER

Mr. Rank and the Educational Film

ORGANISATIONS, committees, individuals are everywhere active in the preparation of documents, memoranda, plans, which will define the future of the educational film. It is clear that Mr. Rank, with religious as well as industrial interest, is not behindhand in recognising the importance of this powerful spiritual instrument. Clearly Mr. Rank has a plan. To predict its economic basis we must consider Mr. Rank as a millionaire and an amateur economist; to predict the content of his educational films we must consider him as a millionaire, a Methodist and an amateur politician. In all these rôles we must take most fully into account his sincerity, his determination and his conviction of his rightness. Mr. Rank has a nostalgia for orthodox mid-nineteenth century economics. He believes in unbridled private enterprise under the sole surveillance of God. He does not understand why people of the twentieth century have found such divine safeguards inadequate, nor why deductions affecting post-war activity have been drawn from the fact that when a war has to be won private commercial enterprise is revealed as a luxury we cannot afford and the forerunner of private commercial monopoly.

Civilisation has moved past the point where industry may be left to create its own markets and then enjoy the exclusive benefits of supplying them without reference to public needs. Yet, knowing Mr. Rank's affections for the methods and indeed for the errors of the past, for the outworn economic theories of the last century and for the tradition of financial profligacy which grew up in the British film industry in the 1930s, we feel pretty confident that he will look to the past rather than to the future in laying his plans for educational films; that he will seek to create a market by selling projectors to schools and will then seek to supply the market by selling films to feed the projectors. It is an old, tried method and the fact that it has already failed will scarcely discourage Mr. Rank. If anyone should venture to question the content of the educational films with which he will service school projectors, then Mr. Rank will most certainly say that no one is compelled to buy his films—if they don't like them they may leave them. (For still a few more years yet we must expect to hear this ancient argument raised in defence of the right to exploit a public need for private profit.)

Yet let us not minimise the superficial attractions of the kind of plan which may soon be dangled before the guardians of the public purse. Why spend the taxpayers' money, they will be asked, on the production of educational films when the film industry is prepared to make them itself and offer them for purchase by schools and local educational authorities just as if they were text-books? The saving for the taxpayer is of course illusory since the commercial producer—whatever production method is chosen—must recover his production costs from educational funds. Whether he does so by sale of copies plus profits on projector sales, or by making the films under a

sponsorship contract, does not affect this principle. Moreover the argument that the State should not sponsor production, and the text-book analogy, both break down when we consider what control exists over the content of educational films which are produced simply and solely as a commercial speculation. A big film combine moving into this field with adequate finance could be sure of producing such a high-proportion of the total educational film output as virtually to restrict the choice available to its own product: the educational authorities would have to accept the output of the monopoly or abandon any attempt to make full use of the educational film. The monopoly would therefore find itself in a position of dictation with regard to subject-matter and style of presentation. Films would come increasingly to represent the educational views of the commercial group concerned and subjects would be chosen, not necessarily with a view to covering the whole educational field in accordance with educational needs, but most likely with an eye to those subjects for which there was likely to be the biggest demand and therefore the greatest number of copies sold. Just as it has proved necessary publicly to control the water-supply and the postal services in order that these amenities shall be extended to the unfavourably circumstanced citizen who represents an uneconomic proposition to commercial speculators, so the whole range of educational needs, large and small, will only be met if the driving force behind the production and distribution machinery is uncommercial in motive.

It will be argued that if the sponsorship of educational films is left to the Government of the day then these films inevitably will reflect its political views. The dangers of bureaucracy will be trotted out yet once again for our horrified inspection and we shall be assured that it is only during the storms of war that the ship of state needs to be under public control. The answer clearly is that education in the post-war period will be a matter as vitally important as any that faces us to-day. It will be a matter of direct public concern the development of which must be guided in the public interest by the elected representatives of the people. No private group or commercial interest must be allowed to usurp the power of direction which belongs to the community as a whole. It is true that in this as in an increasing number of other fields the powers of the Government of the day will be increased and the influences of bad government will to that extent be multiplied. This is a problem inseparable from the democratic method, and a problem which must be solved by electing a Government worthy of its wider powers and functions. The good democrat does not fear the power of the community as wielded by his elected Government. The alternative, in the field of education as in others, is to leave power in the hands of the vested interests and to risk consequences of which we scarcely need remind our readers at this particular time in history.

PATIENCE OR STRIP-POKER?

THE poor old British Film Industry is always facing some problem or another, and just now it's got enough to keep its united brainpans buzzing for a long time. Things aren't helped by the fact that it seldom manages to achieve unanimity either of thought or action—a fact which is particularly noticeable at the present time.

On the other hand, the horizon is not entirely black. In the last war, the industry virtually passed out through malnutrition and was only revived in the twenties by some doubtful injections of Quota, which put the patient on his feet but also induced a severe attack of the quickies. This time, despite man-power problems, rising costs, blitz, and requisitioned studios full of canned goods and white collar workers, the production side has kept going, even if with a smallish output. No mean achievement, especially when you consider that in the late Thirties the whole trade was still in the process of climbing out of the mess into which the wicked fairies Boom and Speculation had hurled it. Moreover, even the conservatism of the movie business has been cracked open by the impact of war, and there are a lot of signs of fresher approaches to better subjects, and of the emergence of a truly national film style.

All these hopeful signs only make the present problems more serious and the need to solve them all the more urgent.

Opposing Factions

The scene is rather like a powerful battle landscape of the old school, except that in addition to the thunder and lightning and rolling stormclouds of our old friend Nature there are a lot of confused explosions of maroons and squibs and smoke bombs produced by the advance guards of the opposing Film Factions. On the one side are the cohorts of Big Money and Big Production Values, formed up in vertically integrated groups (or ranks). Some of them are flying the tattered banners whose decoration is a crossed prudential. Others flaunt the Flour-de-Lys. Others again show a simple Stars and Stripes superimposed on the Union Jack. On the other side stand those whose motto is "Limited expenditure and recoup from the Home Market". A more motley collection, and less disciplined—but with the advantage of being less disposed to internecine conflict than their opponents. Their flags fly with equal bravery—here a banner with the device of a parish pump couchant on a yule log, there the pennant of St. Michael at All Angles . . . And seated a little apart in a hastily dug trench, wearing tin helmets kindly supplied by the President of the Board of Trade, is a potential armistice commission consisting of the Squires Palache, Guedella, Plant and Citrine.

The battle is incredibly confused. In the fitful flashes you are just as likely to see friend hitting friend a sharp crack from behind as you are to see foe taking foe into the NAAFI for a quiet get together about a temporary alliance. But sooner or later one side or the other must win.

Costs and World Markets

The trouble is of course that the issues keep on getting confused. Everyone is agreed that we need a truly national film industry, and need equally a share in the world's screen time. The methods of achieving this, however, are the source of the conflict. The danger of domination by United States interests is clear enough. But on the other hand you have big interests, associated especially with the names of Rank and Korda, who claim that we must make films costing from a quarter to half a million, and break into world markets on production values comparable with those of Hollywood. On the other hand are the smaller independent groups at Ealing and Elstree, who would limit expenditure to from fifty to a hundred

thousand, in the expectation of gearing their economics to home cinemas, breaking into world markets on merit, as specifically British products, but not depending—at any rate for some time—on receipts from overseas. (The Big Money boys claim that the others won't have a chance to break in at all on this basis.)

You take your choice. Here come *Henry V* and *Caesar and Cleopatra*, which between them may involve anything up to £1,000,000. Or you can have the modest cash value of *San Demetrio London* and *Millions Like Us*, which, at a guess, don't represent more than £180,000 between them. Ah, but don't forget *In Which We Serve*, which cost a quarter of a million and (so they say) made its money; a first class film, truly British. The answer may well be that *In Which We Serve* was a production so exceptional as to prove the rule. Of course, there's always *Colonel Blimp*. And *The Canterbury Tale* and *The Tawny Pipit* are just around the corner. . . .

Films of Merit

For our part, we warm to the small money school. We like the intrinsic values to be found in *Millions Like Us*, an £80,000 film which trotted out of a surprising corner of the Rank stables, and in which Launder and Gilliatt put the ordinary men and women of this country on the screen with a sincerity and humanity which should command universal and not merely parochial success. We believe that given the chance (will it get it?) it should be widely successful in the United States. We like the patient honesty of *San Demetrio, London*. We like it all the more because we can see a straight line of development in the Balcon team at Ealing (and we do not forget the value of Cavalcanti and Watt in this respect) which has travelled from the uncertainties of *Convoy* and *Contraband* through *The Foreman went to France* and *Nine Men to San Demetrio*.

Nor do we believe that there is no market for this type of film overseas. We agree with Balcon that there has never been any proof that, say, the U.S. public doesn't like this sort of film. The U.S. public at large has never had a chance to indicate its opinion.

The Alternatives

Of course it will need time and patience, and perhaps Government assistance of varying kinds, to achieve world markets on this scale. More co-ordination of effort among the smaller groups will be required. But what is the alternative? The enormous risk involved in over-capitalisation and over-expenditure in one of the world's most uncertain markets; the development of monopolistic controls which, if successful, will put the British industry under the absolute control of one man, or group of men, to a degree which—however good their original intentions—cannot be healthy in a medium so powerful in its influence over men's minds. If unsuccessful, a deal with the U.S. interests on their own terms, or total collapse (as in 1937), with the necessity this time for the Government to step in and clear up the mess. For heaven's sake, if Government is to be practically interested (and we believe for reasons of national well-being it must be), let's have it come in at the constructive stage for once, rather than on the merely negative job of shoring up a brave new building which has unexpectedly become slum-property.

Whichever choice is made, we still have a long way to go. There are plenty of shoddy ideas and shoddy films on both sides of the fence. But never forget a shoddy film can cost a large lump of money. You don't make bad material any stronger by coating it with platinum.

It's a pity it's so difficult to get real unity in the film industry here. It shows signs of getting good, but it's growing up in a hard, hard world, and its economic fate is in danger of being tied up with other issues which have little to do with the real meaning and values of movie.

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NOTES OF THE MONTH

Comings and Goings

DURING THE PAST MONTH or two there have been a number of significant transatlantic trips in the interests of film propaganda. Basil Wright is back refreshed by the sight of Canadian progress, particularly in the non-theatrical field, whilst George Archibald has returned to assumed the post of Controller of Home and Films Divisions in the Ministry of Information. This appointment has had the effect of elevating Tom Baird into Archibald's former post of Films Division representative in the United States. Baird pioneered, under John Grierson's guidance, in the building up of non-theatrical distribution in this country, and did much to lay the foundations of what has pretty certainly become a permanent part of our national life.

The most mysterious journey was made by Alfred Hitchcock who left Hollywood for a few months to make in British studios some official shorts intended for eventual distribution in liberated Europe, and who has now returned to America and to his more permanent pursuits. The nature of Hitchcock's work remains shrouded in appropriately melodramatic mystery and we have as yet had no opportunity of judging whether this first-rate technician has blossomed out into a good propagandist.

Something Positive

A.C.T. HAVE PRODUCED a most valuable and timely document in their *Memorandum on Documentary and Educational Films* which reaches us as we go to press. It reviews the whole field of specialised film making, and draws therefrom conclusions which, we hope, will be of influence in high places, and particularly the Board of Education. Special emphasis is laid on the impossibility of separating planned production from planned projection—a point which should be self-evident but which is always being overlooked, particularly as regards films for schools. At a time when monopolistic groups are casting covetous eyes on the whole educational field, A.C.T.'s memorandum is of especial importance, stating as it does a sober and cogent case for the production and use of films for the community by the community. For, whatever may have been the shortcomings of Government film-sponsorship during the past five years, the net result of the great expansion of the documentary film for purposes of propaganda, information, exposition and education will be an incalculable benefit to the nation, provided always that no attempts are made, on grounds of "economy", to revert to the pre-war situation. This, as the Memorandum rightly points out, would only hold back "full development of the use of such films for the benefit of the community". Supplies of the A.C.T. Memorandum are limited by the usual paper shortage but we understand that a few copies are still available from Assoc. of Cine-Technicians, 9 Bromefield, Stanmore, Middlesex. Teachers in particular would do well to get copies and read, mark, learn and inwardly digest them.

Newsreels in Germany

A FAIRLY SUBSTANTIAL report on the situation of Newsreel cinemas in Germany, which slipped through from Berlin via Switzerland, throws an interesting spotlight on the changing conditions over there owing to the war, in respect of documentaries.

There was, so we are told, a real boom in newsreel cinemas only a few years ago; cinemas which specialised in programmes of several newsreels plus cartoons and educationals, proved so successful that theatres of this type were opened all over the country in increasing numbers. Then, the situation was changed by the war. Overseas connections were interrupted. There was one newsreel only available instead of a great many. The world reservoir of educationals and cartoons was cut off. Scores of newsreel cinemas had to close down or turn to showing old feature films. But, so strong has been the demand of the public for that type of film programme that, in the first six months of 1943, the number of newsreel cinemas had been doubled again, in spite of all the diffi-

culties; more have been, and will be, opened or re-opened since. Such (says the report) is the hunger of the public for actual topics. Hence the vast European documentary production that has been started by the Nazi film industry, with units sent to Spain, France, the Low Countries, Denmark, Norway, Rumania, Greece, Italy and so forth. Here are some titles: *Strolling Through Madrid*, *Ancient Amsterdam*, *A Day in Barcelona*, *Eternal Works* (on bronze casting in Paris), *Cattle Breeding in France*. . . .

This report, as a whole, presents some valuable clues for both the present and the future. It betrays, when properly scrutinised, the German public's desire for even the slightest opportunity of having a glimpse into the outside world, as shown in foreign newsreels and cartoons, from which they have been cut off by Nazi prohibition of foreign journals, etc., for eleven years. It shows, at the same time, a public preference for any factual films, taken abroad, to the usual fare of propaganda or escapist features, as well as of Nazi speeches and articles.

If this is the correct interpretation of that Berlin report there appears to be an implication in the present situation as regards the post-war future. Documentary films seem to be predestined to play a prominent part in the moral reconstruction of the German public. These popular newsreel cinemas may prove the most suitable schools or lecture halls; and documentaries the most efficient and welcome teachers if they are produced with a view to serving this particular purpose.

[We are indebted to Mr. H. H. Wollenberg for the information contained in this note.]

D.F.C.

WE CONGRATULATE Pat Moyna on the award of the D.F.C. The terms of the official citation are as follows: "Acting Squadron Leader Edward Patrick Gordon Moyna, R.A.F.V.R. This officer has participated in a large number of sorties against a wide variety of important and well defended targets. He has displayed exceptional skill and great gallantry and his efforts to make every sortie a success have set an example of the highest order."

Moyna has been for many years a most valuable member of the documentary movement, and it is a source of great gratification to his many friends and co-workers that his merits in a job which is dangerous and hazardous enough without the extra problems and pre-occupations of cinematography have been so suitably rewarded.

Don't look now, but . . .

IN A STATEMENT released to the American press by the "Motion Picture Alliance for the Preservation of American Ideals" there occurs, among other plums, the following sentence: "In our special field of Motion Pictures we resent the growing impression that the industry is made up, and dominated by, Communists, radicals and crackpots." Whether or not the phrase "made up" refers exclusively to Max Factor and his merry men, the "domination" idea suggests the possibility of a glorious witch hunt, involving more particularly Donald Duck, the Marx Brothers and "Red" Skelton. The question of allocating the adjective "crackpot" is one which few students of Hollywood would care to undertake unless they were rich enough to stand a series of libel actions.

The elaborate statement of this mysteriously indignant Alliance is a joke at first, second and third reading. Yet we feel sure that our American allies will forgive us if we say that their sense of humour in such matters is not always dependable. We hope they are ready to laugh out of court any requests which may now be made to ban enlightened Hollywood themes merely because they might give substance to the charge which has been so gratuitously (but perhaps ingeniously) invented by the body concerned with the "Preservation of American Ideals". In our view Hollywood is "made up, and dominated by" people obsessed with the preservation of American ideals.

NEW DOCUMENTARY FILMS

Naples is a Battlefield. Production: R.A.F. and Army Film Units. M.O.I. 15 mins.

Subject: Getting Naples under way again after its evacuation by the Germans.

Treatment: This film is surprisingly honest and outspoken for the Ministry of Information. I have a feeling that they must have missed the point of it. Out of an assorted collection of newsreel-type material, some of which we have already seen in the weekly reels, emerges a picture which gives you a clearer idea of what the war is all about than you usually get from an official documentary. Yes, *Desert Victory* and the like are certainly not excepted. First they give you, very nicely, the old Naples—the beautiful sun-swept bay, the romantic tenor bawling as only an Italian can, all the decorative husk inside which you easily picture the festering kernel of Fascism, the filth and poverty, the Ovra and the rubber truncheon, the easily bought official and the workman peasant debauched by years of defeatism. Then the German demolitions, and the Allied liberators move in, to find a city with no power, no water, no public services and a frantic population. As the time-bombs begin to go off, leaving mangled bodies and the blood-covered injured sprawling on the pavements, the Italian police dash through the crowd, lashing out wildly in all directions, and a half frenzied queue of women crush against the wall two pathetic, helpless American M.P.s who have come 4,000 miles all the way to Europe to give the natives freedom and democracy. Meanwhile, whilst the docks are got going again and the stuff piles up, food or shells, bombs or civilian goods, a confused heap that no bomb could miss, the population has gone to the sewers for water and typhus and typhoid is raging. Finally power and water are restored, the peasants bring their produce in again and Naples gradually staggers back to its feet. Against the background of this confusion, you think of the decision to peg the lira at 400 to £1, which, according to the *Economist*, has stripped Southern Italy worse than ever she was by Germany. The great virtue of this film is that it shows up the empty shell of our civilian "principles" against the background of hard fact. It ends on the note that this is Naples, one city only among thousands that will have to be brought alive again, and the thought it leaves, though this is not explicit, is that in such an inexorable grind of human courage, violence and misery, our principles will have to be a good deal stronger and more honest.

Propaganda Value: First rate.

Naval Log of Victory. No. 7. 9th year. *March of Time*. 20 mins.

Subject Matter: The changing balance of naval power.

Treatment: *March of Time* is right back at the top of its form in this review of naval history since Pearl Harbour. The material is exciting and well selected, including some footage from Japanese newsreels that we have not seen before. It is extremely well cut, the editing showing a keen appreciation of logical progression and dramatic tempo—something that has been lacking in recent issues.

The balance of naval power as between the Axis and the Allied Nations was seriously affected by the loss of nineteen ships at Pearl

Harbour, and the story shows how that balance has now been re-adjusted, despite the loss of Wake Island, Hong Kong, and Singapore, and with supply routes across the Atlantic and to the Northern Russian ports open to constant attack from Axis submarines and planes. This new strength is attributed to the enormous capacity of the Allies for new ship construction, which more than compensates for the losses. Charts are used from time to time to show the relative strength of the naval powers at different stages of the war, but their effectiveness is marred by the rapidity with which they are presented. The audience has no time to assimilate the essential figures.

Propaganda Value: Students of the subtle art of partisan propaganda in what purports to be objective reporting will not fail to note the implied suggestion that it is America that has contributed most towards achieving the present healthy state of affairs. It may be considered ungenerous even to mention the point (no doubt it is purely unintentional) but it is amusing to watch how it is done.

Winter Work in the Garden. Production: Realist Film Unit. Direction: Bert Pearl. Camera: Cyril Phillips. M.O.I. 10 mins. Non. T.

Even to those philistines who cultivate not even a window box, these Gardening Films show the fascination of turning a few square yards of earth into something alive and useful.

Winter is shown as a time for preparation—time which must be used well if the season that follows is to be productive. The ground must be

dug—not just anyhow, but scientifically; by banking it up into long rows, the greatest possible surface is exposed to the beneficial disrupting action of frost. According to the type of soil, it may need treatment by compost or lime. Root crops, left in the ground till now, are taken up as they are wanted. Allotment products, such as seed potatoes, in store for later use, need periodical attention.

The gardener's wife and children come and help him, warming the film with a light but effective human interest. The gardener's neighbour also has a plot of land; it serves to bring out a point not covered in the "featured" allotment. The treatment of the story thus runs smoothly, discursive though the subject tends to be. The photography captures well the gentle light appropriate to the season.

Propaganda Value: A quietly persuasive film, which can instil enthusiasm for allotment work even among the uninitiated. It should keep the allotment workers keen at a time when enthusiasm may be expected to drop.

The Ministry of Health have presumably given up the idea of persuading people to cook unpeeled potatoes, judging from the shot of snow-white spuds at the end.

Unfinished Journey. Concannon Productions: for Polish Film Unit. 10 mins.

Subject: Biography of General Sikorsky.

Treatment: Scenes of rural England, in peace and quiet, show us a country village, strangely untouched by war. But overhead, fighter planes roar, discordantly. Out of key though they may seem, it is because of them that this English village has its peace. Moreover the film shows a

(continued on page 21)

WORLD WIDE PICTURES LTD

Producers of Documentary Films for:

THE WAR OFFICE

BRITISH COUNCIL

MINISTRY OF INFORMATION

Etc. Etc.

JAMES CARR Managing Director

RALPH BOND Producer

52 SHAFTESBURY AVENUE, W.1

GERRARD 1736/7

CATALOGUE OF FILMS MADE BY THE MINISTRY OF INFORMATION IN 1943

Published by Permission of the Ministry of Information.

NOTES AND ABBREVIATIONS -

Film titles in brackets are alternative titles of films listed elsewhere in the catalogue.
Names of people in brackets do not appear on credit titles.

15-M: Fifteen minute film release.

T: Mainly Theatrical Release.

N.T.: Mainly Non-Theatrical Release.

I: Instructional.

C.F.L.: Listed in Central Film Library catalogue.

W: Withdrawn

O: Despatched Overseas.

OO: Mainly for Overseas use.

OOO: Wholly for Overseas use.

1. THEATRICAL AND NON-THEATRICAL RELEASES

TITLE	ABBREVIATIONS	PROD. UNIT	PRODUCER	DIRECTOR	RELEASE DATES		LENGTH	NOTES
					T	NT		
Autumn on the Farm)	T O	See "Crown of the Year"	I. Dalrymple	J. Weiss	9/43	—	3,113	
Before the Raid	15-M	Crown	Sir A. Korda	—	9/43	—	1,290	Partly compilation
Butterfly Bomb	CFL I	C.W.S.	—	G. Wynn	—	6/43	2,374	
Boiler House Practice	CFL OO	Strand	A. Shaw	—	—	9/43	2,845	By various directors. Despatched 5/43. 1-reel version for English-speaking territories.
Breathing Space	—	—	—	—	—	—	—	Despatched 2/43
Britain Beats the Clock	OOO	Paramount	(T. Cummins)	—	—	—	1,464	Release not yet fixed
Browned Off	T O	Strand	D. Taylor	C. Delatour	—	—	3,359	
Butterfly Bomb	CFL I	Verity	—	D. Birt	—	11/43	442	
Cameramen at War	CFL 15-M	Realist	—	Len Lye	11/43	3/44	1,313	Compilation
Canteen Command	OOO	Spectator	M. Hankinson	G. Gunn	—	—	1,034	Despatched 6/43
Catering	CFL I	Spectator	M. Hankinson	G. Gunn	—	11/43	1,843	
Cereal Seed Disinfection	CFL I	Films of G.B.	—	A. Buchanan	—	19/43	1,131	Assoc. Producer: E. Anstey
China	CFL NT O	P. Rotha Prods.	D. Alexander	Budge Cooper	—	9/43	1,410	Compilation
Cine Sports	—	—	—	—	—	—	—	
Magazine No. 3	—	—	—	—	—	—	1,001	Despatched 2/43
No. 4	—	—	—	—	—	—	919	" 3/43
No. 5	—	—	—	—	—	—	889	" 4/43
No. 6	—	—	—	—	—	—	931	" 5/43
No. 7	—	—	—	—	—	—	927	" 6/43
No. 8	—	—	—	—	—	—	915	" 7/43
No. 9	—	—	—	—	—	—	938	" 8/43
No. 10	—	—	—	—	—	—	875	" 9/43
No. 11	—	—	—	—	—	—	958	" 10/43
No. 12	—	—	—	—	—	—	956	" 11/43
No. 13	—	—	—	—	—	—	960	" 12/43
Citizens of Tomorrow	OOO	G.B.I.	—	—	—	—	—	
Clean Milk	OOO	G.B.S.S.	—	—	—	—	—	
Close Quarters	CFL I O	Realist	(J. Taylor)	B. Smith	—	1/44	2,043	For Latin America. An English version is to be prepared
Clyde Built	CFL NT O	Realist	—	Margaret Thomson	—	6/43	1,395	Assoc. Producer: E. Anstey
Coalminer	O	Crown	I. Dalrymple	J. Lee	7/43	1/44	6,770	A 2-reel version titled "Up Periscope" has been made for N.T. use
Come Again	OOO	Strand	B. Wright	C. Delatour	—	9/43	1,384	Not yet released in Britain
Common Cause	CFL NT O	Verity	—	Ralph Elton	—	—	1,564	Despatched 10/43
Convoy to Malta	—	—	—	H. Cass	—	1/43	1,048	
Crown of the Year	CFL 15-M O	See "Malta Convoy"	—	R. Keene	7/43	11/43	1,300	Assoc. Producer: E. Anstey
Danger Area	CFL NT O	Verity	H. Cass	H. Cass	—	10/43	1,934	
Debris Clearance	CFL I O	Shell	E. Anstey	A. Womersley	—	11/43	1,034	
Debris Tunnelling	CFL I O	Shell	E. Anstey	K. Mander	—	6/43	1,651	
Defeat Tuberculosis	CFL NT O	Seven League	—	H. Nieter	—	9/43	903	Assoc. Producer: Paul Rotha
Dig for Victory (2)	OOO	Spectator	—	—	—	—	595	Compilation for U.S.S.R. Despatched 7/43
Doing Without	OOO	Spectator	M. Hankinson	G. Gunn	—	—	1,214	Despatched 10/43
Eggs and Milk	CFL I	Films of G.B.	—	A. Buchanan	—	12/43	572	
Factory Fire Guard	CFL I O	G.B.S.S.	—	F. Cadman	—	6/43	1,373	
Fire Guard Plan	CFL I O	Verity	S. Box	L. Birt	—	10/43	2,847	
Fires Were Started	T O	Crown	I. Dalrymple	H. Jennings	4/43	—	6,027	
First Aid On The Spot	CFL I O	G.B.S.S.	—	F. Searle	—	10/43	1,504	
Floating Men	OOO	Films of G.B.	—	A. Buchanan	—	—	700	Arabic educational film. Despatched 9/43
Garden Friends and Foes	CFL I	G.B.I.	—	D. Catling	—	6/43	954	Assoc. Producer: E. Anstey
Good Health in Scotland	CFL NT	Scottish Films	—	S. Russell	—	12/43	1,709	
Hello, West Indies	CFL OOO	P. Rotha Prods.	D. Alexander	J. Page	—	—	2,139	Despatched 10/43. See also- "West Indies Calling"
Highland Doctor	CFL NT O	P. Rotha Prods.	(P. Rotha)	Kay Mander	—	12/43	1,927	
In Which We Live	CFL NT O	Publ. Rel. Films	L. G. Wallace	R. Massingham	—	11/43	1,155	
Invincible?	15-M O	Movietone	—	—	1/43	—	1,245	Compilation made with the co-operation of the U.S. Signal Corps.
It's Just The Way It Is	15-M S W	Two Cities	—	L. Fenton	6/43	—	946	
King and His People, The	OOO	Movietone	—	—	—	—	977	Compilation. Despatched 4/43
Lifting	CFL I	C.W.S.	—	G. Wynn	—	12/43	1,790	
Making Good Hay	CFL I O	Realist	—	M. Thomson	—	11/43	839	Assoc. Producer: E. Anstey
Making Grass Silage	CFL I O	Realist	—	M. Thomson	—	11/43	923	Assoc. Producer: E. Anstey
Malta Convoy	CFL NT OO	Movietone	—	—	—	6/43	1,117	Compilation. Despatched
Manpower	CFL NT	Strand	A. Shaw	—	—	1/44	751	
Maltese Land Girl	OOO	Movietone	—	—	—	—	779	Despatched 11/43
Mechanical Vultures	OOO	Films of G.B.	—	A. Buchanan	—	—	642	Arabic Educational Film. Despatched 9/43
Men From The Sea	CFL 15-M	Spectator	—	G. Gunn	8/43	12/43	1,389	
Middle East Cartoon No. 1	OOO	Halas-Batchelor	—	—	—	—	819	Despatched 4/43
No. 2	—	—	—	—	—	—	730	Despatched 9/43
Milk Production in Britain	OOO	Films of G.B.	—	A. Buchanan	—	—	1,718	Assoc. Producer: E. Anstey. Despatched 6/43
Motive Power	OOO	Films of G.B.	—	A. Buchanan	—	—	674	Arabic Educational Film. Despatched 7/43
Moving Forts	OOO	Films of G.B.	—	A. Buchanan	—	—	433	Arabic Educational film. Despatched 7/43
Nations Within A Nation	CFL OOO	Paramount	—	—	—	—	1,382	Despatched 11/43
Neuro-Psychiatry	CFL I OO	Spectator	B. Wright	M. Hankinson	—	6/43	6,155	
New Zealand's Home Front	OOO	Films of G.B.	—	—	—	—	997	Re-edited from various New Zealand films. Despatched 9/43
Of One Blood	CFL NT O	Seven League	—	H. Nieter	—	11/43	1,348	Assoc. Producer: Paul Rotha
Order of Lenin	OOO	Spectator	M. Hankinson	G. Gunn	—	—	864	Despatched 6/43
Oven Bottling	CFL I	Pathe	—	—	—	12/43	444	
Pots and Pans	CFL I	Films of G.B.	—	A. Buchanan	—	11/43	1,039	
Power for the Highlands	CFL 15-M	P. Rotha Prods.	P. Rotha	J. Chambers	12/43	3/44	1,398	
Radio in Battle	CFL NT O	Shell	E. Anstey	Napier Bell	—	6/43	1,021	

TITLE	ABBREVIATIONS	PROD. UNIT	PRODUCER	DIRECTOR	RELEASE DATES		LENGTH	NOTES
					T	NT		
Raid Report	OOO	Movietone	—	—	—	—	1,110	Diagrams by W. Larkins. Despatched 5/43
Red Army Day	OOO	Newsreel Assoc.	—	—	—	—	—	Clip for U.S.S.R. Despatched 8/43
Report from China	CFL NT OO	Movietone	—	—	—	—	792	Compilation. Despatched 7/43
Receding for Better Grass	CFL I O	Realist	—	M. Thomson	—	11/43	940	Assoc. Prodr.: E. Anstey
Ride With Uncle Joe, A	CFL NT O	Verity	M. Munden	K. Annikin	—	9/43	982	—
Salute to the Red Army	OOO	Newsreel Assoc.	—	—	—	—	947	Edited by Spectator. Despatched 3/43.
Saving Your Own Seeds	CFL I O	Realist	—	M. Thomson	—	6/43	1,533	Assoc. Producer: E. Anstey
Scabies	CFL I O	Spectator	M. Hankinson	R. Carruthers	—	6/43	3,202	A short version, titled "The Scabies Mite", of the microcinematographic sections has been prepared by Byron Pictures
Seeds and Science	CFL NT OO	Strand	D. Taylor	A. Osibston	—	10/43	1,126	Assoc. Producer: E. Anstey. Despatched 7/43
Silent Village, The	T O	Crown	H. Jennings	H. Jennings	9/43	—	3,275	—
Simple Fruit Pruning	CFL I O	Realist	—	R. Hunter	—	12/43	1,766	Assoc. Producer: E. Anstey
South Africa	CFL NT OO	Crown	—	—	—	1/44	1,240	Compilation
Sport	OOO	Strand	—	R. Bond	—	1/44	—	Clip for U.S.S.R. Despatched 10/43
Steel Dhows	OOO	Films of G.B.	—	A. Buchanan	—	—	604	Arabic Educational Film. Despatched 7/43
Stooking and Stacking	CFL NT O	Realist	R. Hunter	—	—	6/43	1,171	Assoc. Producer: E. Anstey
Summer on the Farm	CFL NT O	Verity	—	R. Keene	—	5/43	1,077	Assoc. Producer: E. Anstey
There's A Future In It	T O	Strand	L. Fenton	L. Fenton	1/44	—	3,144	—
They Fight by Night	OOO	Movietone	—	—	—	—	927	Partly compilation. Despatched 12/43
These Are The Men	15-M O	Strand	D. Taylor	—	—	3/43	1,075	Compilation
Turkish Ambassador's Visit	OOO	Movietone	—	—	—	—	400	Despatched 8/43
(Turkish) Honoured Guests	OOO	Movietone	—	—	—	—	850	Despatched 5/43
Turkish Production Mission	OOO	Movietone	—	—	—	—	900	Despatched 5/43
Tyneside Story	NT 15-M O	Spectator	M. Hankinson	G. Gunn	—	1/44	1,305	—
Until The Morning	OOO	Spectator	—	—	—	—	1,145	Compilation: Despatched 11/43
Up Periscope	CFL	See "Close Quarters"	—	—	—	—	—	—
Vegetable Harvest	OO	P. Rotha Prods.	(P. Rotha)	J. Page	—	—	806	Despatched 12/43. Assoc. Producer: E. Anstey
Vegetable Seed Growing	CFL I O	Strand	A. Shaw	P. Graham Scott	—	7/43	1,230	Assoc. Producer: E. Anstey
Volunteer, The	T O	The Archers	M. Powell & E. Pressburger	—	—	10/43	4,012	With Ralph Richardson
War In The Pacific	CFL 15-M O	Shell	(E. Anstey)	(G. Tharp)	5/43	9/43	1,388	With diagrams by F. Rodker
War Review No. 1	NT	Movietone	—	—	—	(5/43 7/43)	900	Compilations
War Review No. 2	—	—	—	—	—	—	—	—
War-time Shipment of Packed Petroleum	—	—	—	—	—	—	1,800	—
(i) Handling and Stowage)	CFL I O	Shell	F. Anstey	Napier Bell	—	9/43	1,701	—
(ii) Fire Precautions and Fire Fighting	—	—	—	—	—	—	—	—
Welcome to Britain, A	OOO	Strand	(A. Elton)	(A. Asquith, B. Meredith)	—	—	5,201	Released 12/43 for showing to U.S. Troops. With Burgess Meredith, Bob Hope, Felix Aylmer, Beatrice Lillie and Carla Lehmann.
Welding Helps The Farmer	CFL I O	Films of G.B.	—	A. Buchanan	—	10/43	873	Assoc. Producer: E. Anstey
West Indies Calling	15-M O	P. Rotha Prods.	D. Alexander	J. Page	4/44	1/44	1,302	—
Winter Work in the Garden	CFL I O	Realist	—	B. Pearl	—	10/43	930	Assoc. Prod.: E. Anstey
Women of Britain	OOO	Spectator	—	—	—	—	1,012	Compilation. Despatched 6/43
Worker and Warfront No. 5	—	—	—	—	—	5/43	1,136	—
No. 6	—	—	—	—	—	7/43	961	—
No. 7	CFL NT O	—	—	—	—	9/43	747	Items made by various units and assembled by P. Rotha Productions
No. 8	—	—	—	—	—	11/43	973	—
No. 9	—	—	—	—	—	1/44	951	—
Workers' Weekend	CFL 15-M O	Crown	J. Monck	R. Elton	10/43	11/43	1,265	—
World of Plenty	CFL T O	P. Rotha Prods.	P. Rotha	—	11/43	3/44	4,133	—
Youth	OOO	Verity	—	—	—	—	—	Clip for U.S.S.R. Despatched 10/43

2. NEWSREEL TRAILERS

TITLE	PRODUCTION UNIT	DIRECTOR	GOVERNMENT DEPARTMENT	RELEASE DATE	NOTES
Guy Fawkes	Nettlefold	(H. Hughes)	M. of F. & P.	28th Jan.	Recruiting for Women's Services
Any Questions	N.S.S.	(Miss Davies)	Campaigns Div. M.O.I.	1st Feb.	—
Planned Crops	Realist	(L. Lye)	M. of Agric. & Fish.	8th Feb.	With Ted Ray
Blackout Sense	Rotha	—	M. of W.T.	11th Feb.	—
Blitz Facts	Spectator	—	M. of H.S.	15th Feb.	—
Nero	McDougall & MacKendrick	(McDougall & MacKendrick)	M. of F. & P.	25th Feb.	—
Salvage Saves Shipping	Film Traders	(G. M. Hollering)	M. of Supply	3rd March	Cartoon by Strausfeld
Black Diamonds	Verity	(K. Anakin)	M. of F. & P.	15th March	—
Pre-Blitz Precautions	Spectator	—	M. of H.S.	25th March	—
Diphtheria III	Larkins & Co.	(W. Larkins)	M. of Health	29th March	—
Don't Travel at Rush Hours	Rotha	(R. Loew)	M. of W.T.	1st April	—
Peak Load	Film Traders	(G. Hollering)	M. of F. & P.	8th April	Cartoon by Strausfeld
Bones	Strand	(A. Harper)	M. of Supply	15th April	—
Garden Pests	G.B.I.	—	M. of A. & F.	6th May	—
Shorter Trunks	Argyle British Productions	(J. Argyle)	G.P.O.	13th May	—
Bicycle Made For Two	Byron	(J. Raymond)	M. of Supply	20th May	With Harry Tate Junior
Harriet and the Matchas	Nettlefold	(B. Peake)	Fire Offices Committee	10th June	Verses by E. C. Bentley. Spoken by Mr. Jetsam
Make Do and Mend Parties	Film Traders	(G. Hollering)	Board of Trade	24th June	—
Scottish National Savings	Byron	(J. Raymond)	Scot. Office	28th June	Scottish distribution only
Contraries	McDougall & MacKendrick	(McDougall & MacKendrick)	M. of Supply	1st July	Semi-animated cartoon
Compost Heaps	Halas Batchelor	—	M. of A. & F.	8th July	Commentary by C. H. Middleton
Random Harvest	Public Relationship Films	(R. Massingham)	Scot. Office	19th July	Scottish distribution only
Nightingales	Concanem	(D. de Marney)	Ministry of Labour	22nd July	Camerman: Georges Perinal
Diphtheria IV	Larkins & Co.	(W. M. Larkins)	M. of Health	29th July	Cartoon
Model Sorter	Halas Batchelor	—	M. of Supply	5th Aug.	Commentary spoken by Cyril Ritchard
Anti-Personnel Bomb	Verity	(D. Birt)	M. of H.S.	16th Aug.	—
Get the Coke Habit	Crown	—	M. of F. & P.	12th Aug.	—
Censorship of Prisoners' Mail	Byron	(J. Raymond)	Postal & Telph. Censorship	19th August	—
Brains Trust	Spectator	(M. Hankinson)	M. of Home Security	26th Aug.	With Stanley Holloway Douglas Young, Gavin Gordon, and Edward Cooper
Here We Go Gathering Spuds	Spectator	—	Scottish Office	13th Sept.	Scottish distribution only
Paper Chase	Byron	(J. Raymond)	M. of Supply	16th Sept.	—
How to Use Your Doctor	Strand	(P. Price)	M. of Health	23rd Sept.	—
No Fire Without Smoke	Nettlefold	(B. Peake)	Fire Offices Committee	4th Oct.	—
Blood Will Out	Film Traders	(G. Hollering)	M. of Health	7th Oct.	—
I Stopped, I Looked ...	Halas Batchelor	—	Ministry of War Transport	14th Oct.	Animated Cartoon. Song by Michael Carr
Sternutation	Spectator	(M. Hankinson)	Ministry of Health	21st Oct.	—
Scottish National Savings (2)	Gainsborough	(L. Arliss)	Scottish Savings Committee.	25th Oct.	With Will Fyffe. Scottish distribution only

NEWSREEL TRAILERS (continued)

TITLE	PRODUCTION UNIT	DIRECTOR	GOVERNMENT DEPARTMENT	RELEASE DATE	NOTES
Early Digging	Halas Batchelor	—	Ministry of A. & F.	28th Oct.	Animated Cartoon. Music by Arthur Young
Black Out Sense	Rotha	—	Min. War Transport	1st Nov.	Re-issue
Will Me, Where is Fancy Bread?	Crown	(P. Bolton)	Min. of Food	4th Nov.	
Master Builders	Scottish Films	—	Dept. Educ. for Scotland	8th Nov.	Scottish Distribution
Matter of Interest, A	Nettlefold	(H. Hughes)	Nat. Savings Com. for Scot.	22nd Nov.	Scottish Distribution
Old Logs	Film Traders	(G. Hollering)	Min. of Fuel	25th Nov.	
Skeleton in the Cupboard	Film Traders	(G. Hollering)	Min. of Supply	16th Dec.	
Sacred Flame, The	Spectator	(G. Gunn)	Min. of Fuel & Power	20th Dec.	
Firewatch Dog	Spectator	(G. Gunn)	Fire Officers Committee	23rd Dec.	

3. COLONIAL FILM UNIT PRODUCTIONS

TITLE	LENGTH 16 mm.	DATE OF DESPATCH OVERSEAS	REMARKS
Charlie The Rascal	180 ft.	19/1/43	16 mm. Silent
Heroic Malta	385 ft.	19/1/43	16 mm. Silent
Farming in Russia	220 ft.	11/2/43	16 mm. Silent
Machi Gaba	411 ft.	11/2/43	16 mm. Silent
Mobile Library	372 ft.	11/12/43	16 mm. Silent
Katsina Tank	300 ft.	25/2/43	16 mm. Silent
Take Cover	1,152 ft.	31/3/43	35 mm. and 16 mm. Sound and Silent
Timbermen from Honduras	453 ft.	8/6/43	16 mm. Silent
The British Empire at War No. 1	334 ft.	25/6/43	16 mm. Silent
The British Empire at War No. 2	343 ft.	25/6/43	16 mm. Silent
The British Empire at War No. 3	367 ft.	6/7/43	16 mm. Silent
The British Empire at War No. 4	311 ft.	14/7/43	16 mm. Silent
The British Empire at War No. 5	296 ft.	14/7/43	16 mm. Silent
The British Empire at War No. 6	347 ft.	14/7/43	16 mm. Silent
Land and Water (1 reel)	395 ft.	14/7/43	16 mm. Silent
The British Empire at War No. 7	352 ft.	14/7/43	16 mm. Silent
The British Empire at War No. 8	365 ft.	20/8/43	16 mm. Silent
The British Empire at War No. 9	378 ft.	20/8/43	16 mm. Silent
P/O Peter Thomas	378 ft.	20/8/43	16 mm. Silent
Colonial Centre	328 ft.	20/8/43	16 mm. Silent
Don't Neglect Your Bicycle	452 ft.	20/8/43	16 mm. Silent
Blind People	479 ft.	17/9/43	16 mm. Silent
The British Empire at War No. 10	529 ft.	20/9/43	16 mm. Silent
The British Empire at War No. 11	352 ft.	4/10/43	16 mm. Silent
We Want Rubber	507 ft.	6/10/43	16 mm. Silent
These are British Sailors (one reel)	377 ft.	22/11/43	16 mm. Silent
India (one reel)	340 ft.	22/11/43	16 mm. Silent
The British Empire at War No. 12 (two reels)	702 ft.	22/11/43	16 mm. Silent
Nurse Ademola (one reel)	324 ft.	20/12/43	16 mm. Silent
Progress in The Colonies	350 ft.	1/44	Despatched per M.O.I. Normal channels.

4. STATISTICAL ANALYSIS OF FILMS PRODUCED BY THE M.O.I.

	FOOTAGE OF FILMS						NUMBERS OF FILMS				
	1940(a)	1941	1942	1943	TOTAL		1940(a)	1941	1942	1943	TOTAL
5-Minute	13,791	25,113	20,141	—	59,045	5-Minute	20	37	29	—	86
15-Minute	—	—	1,316	15,216	16,532	15-Minute	—	—	1	12	13
General T. Distribution	16,673	9,228	22,506	33,833	82,240	General T. Distribution	14	5	7	8	34
General N.T. Distribution	23,545	7,890	41,457	24,010	96,902	General N.T. Distribution	23	7	35	21	86
Instructional and Training	4,109	10,280	30,522	38,568	83,479	Instructional and Training	6	12	24	27	69
Mainly Overseas	—	—	16,383	15,081	31,464	Mainly Overseas	—	—	12	7	19
Wholly Overseas	3,100	11,093	22,944	43,155	80,292	Wholly Overseas	3	10	18	39	70
Trailers	1,600(b)	3,000(b)	4,250(c)	5,750(c)	14,600	Trailers	8	15	34	46	103
TOTAL	62,818	66,604	159,519	175,613	464,554	TOTAL	74	86	160	160	480
Colonial Film Unit Productions	11,919	7,836	13,600(d)	30,198(e)	63,553	Colonial Film Unit Productions	8	10	16(b)	30(c)	64
Acquired 5 Minute and 15-Minute Films	1,135	6,657	11,353	1,312(f)	20,437	Acquired 5-Minute and 15-Minute Films	2	10	17	1(d)	30

(a) Includes 3,130 feet of T. releases delivered in 1939.
 (b) Average length—200 ft.
 (c) Average length—125 ft.
 (d) 16 mm. productions are calculated at equivalent 35 mm. footage.
 (e) Includes 12 "Empire at War" compilations.
 (f) 15-Minute film.

(a) Includes 2 films for T. release delivered in 1939.
 (b) Includes 4 16.-mm. productions.
 (c) Includes 12 "Empire at War" compilations.
 (d) 15-Minute film.

DOCUMENTARY NEWS LETTER

VOLUME 5 NUMBER 2 MONTHLY—ONE SHILLING

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FILM OF THE MONTH

Tunisian Victory

Tunisian Victory. Produced by British and American Service Film Units. Distributed by M.O.I. and O.W.I. 78 minutes.

Subject: The planning and successful carrying out of the Tunisian campaign. The film is a direct sequel to *Desert Victory* (reviewed in D.N.L. March, 1943).

Treatment: The story of operation "Acrobat" is the story of a combined British-American-French operation planned beforehand down to the minutest detail, and of how, despite unforeseeable snags and reverses, it was carried to a successful conclusion with the debacle of Von Arnim's forces in the Cap Bon peninsula. Obviously the strategy and tactics of this operation are far more complicated to weld into film form than were those of the Libyan campaign, and the makers of *Tunisian Victory* are to be congratulated on the clarity with which they have presented the main features both of the landing operations and of the subsequent campaign. The use of the analogy of a cylinder to explain the final drive on Tunis and Bizerta is very ingenious, although it breaks down over the spark-plug idea, which is liable to force a strained interpretation on the spectator's mind.

The opening is magnificent—the two huge convoys, one American, the other British, converging on a specified point in the Atlantic. Well-conceived too, is the long flash-back which follows, showing as it does the Washington conferences of the summer of 1942, and the vastness of the preparations which had to be made before the plan could be put into operation. These preparations were not purely military, but involved the work of millions of men and women in mines, plants, factories and docks throughout Britain and the U.S. To them the film pays tribute as the people who made available the 10 tons of equipment for every soldier on the expedition, to say nothing of the 520 different kinds of ammunition. The rest of the film sticks to chronological order, with plenty of explanatory diagrams. No tribute can be too high for the British and American technicians—and there must have been many of them—who were responsible for the vast wealth of authentic visual material of the film, on land, at sea, and in the air. The cameras seem to have been everywhere, and there are some fantastic scenes of bombing, tank-busting, and open fighting (notably in the attack on Longstop Hill).

There are a few re-enactments, chiefly of night attacks. Material for the assault on Wadi Zig Zaou by the Eighth Army was shot in England, and the U.S. attack on Hill 609 was shot in Arizona. In both cases the re-enactments are well done and perfectly convincing.

Propaganda Value: First, it may be most willingly conceded that *Tunisian Victory* is first-class propaganda in that it shows the complete smashing of Nazi might by a concerted and efficient combination of the fighting and planning powers of three of the United Nations. Second, the film is notable as being the first film to start with a title saying: "The Governments of the United States and Great Britain present". This in itself is a good augury, and impels one to look forward to the day when one shall see a title saying, quite simply, "The United Nations present —". (Incidentally was the working

out of the method of co-operation between the two governments concerned, one of the factors determining the long delay before the film was complete? It would have been more timely and more valuable last Autumn and there can have been few, if any, technical obstacles to getting it out by then.)

But *Tunisian Victory* (very properly) tries to do more than achieve propaganda by direct reporting. It aims at keeping well in mind the faith, hope and determination of the common man as seen in the midst of the struggle, and also in relation to the building of a decent world after the war. Unfortunately one of the results of the collaboration between Major Hugh Stewart's Army Film Unit and Col. Frank Capra's U.S. Signal Corps Unit has been to cause the film to crash heavily between two stools. In addition to straight commentaries, two disembodied voices, representing Privates Joe Doakes and Thomas Atkins, have been introduced, and it is largely through their monologues or dialogues that the moral message of the film is conveyed. There would be nothing wrong with this if it were well done, but unfortunately the fell hand of Capra's Hollywood is much in evidence. In the first place, the two voices are only too recognisable as those of actors (Burgess Meredith and Bernard Miles, to be exact), and this is the first step in removing what they have to say from reality. If trained voices had to be used surely they should have been those of actors and commentators not so well-known; as it is, there is an absolutely inevitable clash with the vivid and uncompromising authenticity of the visuals.

But the manner of the commentary is perhaps less trying than the matter, particularly as regards the final sequence, in which Messrs. Atkins and Doakes are heard buying a joint weekend excursion ticket to Shangri La, apparently unaware that when they get back on Monday there will still be the washing-up to be done, just like there always is when you come out of a Capra movie. In other words, the moral of the film, which is obvious enough, is lost in a lot of sentimental and incredibly well-meaning vapourings. "Look" say Meredith and Miles to each other, in effect, "Look at all this smashed apparatus of war. Doesn't it seem a pity to make things only to smash them? Now that we've got together so successfully in this war why shouldn't we get together afterwards and make things which aren't meant to be smashed, like cars and ships and refrigerators? And get together to make everyone happy, and bring the smiles back to the children's faces again."

Impeccable sentiments, simply expressed, just like Capra always does. And, just like Capra, missing the real point, which is that you don't bring the smiles back to children's faces again merely by saying we ought to get together. The smiles have been burnt and blown and slashed and starved and pellagra-ed off millions of children's faces just because too many of us were for too long content with pious wishes and pious thoughts, too long complacent at past examples of united effort (e.g. 1914-18), too eager to believe that a blast from the trombone of sincerity would one day conveniently be sounded, not for Judgment Day, but for the prompt share-out of a heavenly slate-club.

No, the last sequence of *Tunisian Victory*, despite its sincere attempt to draw a moral, can only be written off as a perversion of all those desires and beliefs for which, in Tunisia,

★ For your information

IN every progressive enterprise there must be leaders and those who follow behind. As artistic and technical progress in cinematography quickens to the tempo and stimulus of war, "KINEMATOGRAPH WEEKLY" is always to be found "up-with-the-leaders", its well-informed pages radiating perception and far-sighted thinking. Kinematography's leaders themselves know this for truth and turn to "K.W." week by week for information and enlightenment.

KINEMATOGRAPH WEEKLY



93 LONG ACRE
LONDON W.C.2

Film of the Month

(continued)

5,000 British, 16,000 Americans, and 15,000 French laid down their lives.

And yet the moral is easy. Here is a very fine film which tells how the men and women of three great countries planned together on a vast scale and acted together on a vast scale; which shows how, in their common determination to win the fight against things they knew were evil, and for the right to build a better world, they planned and acted well—meeting the unexpected disaster and the delaying of high hopes, with unanimous bravery. The result was, they achieved what they had planned. They will do it again, just as others in Russia and China and the Pacific Islands are doing it again, but only if they continue to fight as well as plan.

Doakes and Atkins will not bring about the smiles of children unless they realise that getting together to do or make things is only half a beginning. What a pity *Tunisian Victory's* finale was not clinched by the statement of two simple facts: "Here is something fully planned, and achieved by concerted and total co-operative energy. Your brave new post-war world can only come about the same way. We have to plan together but by God we have to fight too—fight, not Nazis, but people who say 'wouldn't it be a fine thing if . . . ?' instead of 'here is something worthwhile. We're going to do it'."

If you agree with what has just been said you may be one of those who is also puzzled—to put it mildly—about the three appearances of one Darlan in this film—first as ordering the surrender of Algiers, second as ordering cessation of hostilities after the Nazis took Southern France, and third—post facto and in a throw-away reference—as a corpse. And yet, in a longish sequence showing the Christmas festivities in Tunisia, there is no reference at all to the splendid Christmas present the world received on that day—the assassination of Darlan. Well, one must remember that politics are still politics and think hard about the Beveridge Plan, yes?

Much space has been devoted to some propaganda implications of *Tunisian Victory* simply because the film does try to do something, and the mistakes made in it may point the way to what should or should not be done in the future. But let us reiterate that, with the reservations stated, *Tunisian Victory* is a good honest job of reporting on a good honest job of fighting. As such, it deserves an enthusiastic hand.

New Documentary Films

(continued from page 16)

link, between it and the airmen fighters above, not so hard to find. In the village cemetery are crosses, bearing inscriptions strange to English eyes—the names of Polish airmen.

In this cemetery the funeral of General Sikorsky takes place. A well photographed sequence, this captures the atmosphere of such a ceremony more effectively than many elaborate studio productions.

We see Sikorsky's life as recorded by newsreels, how he rallied his countrymen, after the defeat of Poland, in France—after the fall of France, in Britain. The Polish airmen who fight beside the R.A.F. protecting English towns and

villages, and Polish soldiers and sailors, fought well behind this soldier, who in earlier days had been little esteemed in his country. Head of the Government, Sikorsky is shown as one who made attempts to set Polish international policy on a sound level. To-day it comes almost as a surprise, though a welcome one, to see him with Molotov, concluding a pact with U.S.S.R.

In technical quality the film is excellent. Its shape holds interest in what might at first seem past history.

Propaganda Value: The biography of a nation's leading statesman—his death so fresh to mind, that a biography is near to being an obituary—is a hard subject for a film. The introduction, showing Polish airmen over the English scene, reminds us that Polish affairs are close to life in Britain. The film might have done even better here, had it pictured more of the "live" quality of people in the village—the emphasis is more on pictorial appeal.

As far as British audiences are concerned, the propaganda value of the film can be no more than that of the subject. That is to say, the life of Sikorsky, as a political fact, defines and limits the scope of the positive statements or appeals which the film can make.

Above all, this film emphasises that propaganda cannot work in a political vacuum. No film, however well made, can convincingly present a policy more enlightened than that of the Government which sponsors it—at all events, not to nationals of other countries.

The constructive work, which the film shows Sikorsky to have done, may be an encouragement to his countrymen to go farther on the journey he started.

SIGHT and SOUND

A cultural Quarterly

MONTHLY FILM BULLETIN

appraising educational
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No. 16

VENUS AND THE CAT



A Cat having fallen in love with a young man, besought Venus to change her into a girl, in the hope of gaining his affections. The Goddess, taking compassion on her weakness, metamorphosed her into a fair damsel; and the young man, enamoured of her beauty, led her home as his bride. As they were sitting in their chamber, Venus, wishing to know whether in changing her form she had also changed her nature, set down a mouse before her. The girl, forgetful of her new condition, started from her seat, and pounced upon the Mouse as if she would have eaten it on the spot; whereupon the Goddess, provoked at her frivolity, straightway turned her into a cat again. What is bred in the bone, will never out of the flesh.

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What Future for Film Societies?

by H. Forsyth Hardy

FILM societies which have survived through the fifth winter of the war are faced with a major problem as they look forward to season 1944-45. By now the reserve of Continental feature films in this country at the outbreak of war has disappeared as the result of annual inroads and meagre replenishment. What are the societies to do: revive old films or lower programme standards to accommodate films formerly rejected?

I do not think either course offers an adequate solution if film societies are to continue to justify their existence in the film scheme of things. Unless a film society is an advance guard; unless its programmes are making a real contribution to the study of the film; unless its activities generally are helping to further the development of the film medium, it is not doing its job. I doubt whether these requirements can be met by dusting off the films of yesteryear and complacently putting them into the programmes again.

In too many cases the composition of a film society programme has become something automatic. The recipe runs something like this: take the best available French or Russian film, add a couple of documentaries, and put in a Disney cartoon if the other items tend to be heavy. When there was an ample supply of important new feature films, each of which was in itself sufficient *raison d'être* for a programme, there was not much wrong with this policy, though it always was lacking in imagination. Now, when the films are old or second-rate, it is clearly not enough.

I would like to see film societies accept the present admittedly difficult situation as a challenge. The easy course is dangerously easy and can lead to the discrediting of the whole movement. Already some programmes seem to offer little more than Sunday afternoon escapism. With patience and resource it is possible to compile programmes which are something more than a fortuitous assembly of a feature and a few shorts.

In this first article, and at a period in the season when most film societies have completed their bookings, I do not propose to discuss suggestions in detail. I would like to give one or two examples, however, of the kind of thing I have in mind.

When *The Blue Angel* recently became available through the National Film Library, the Edinburgh Film Guild considered how a programme in which it formed the feature could be increased in interest and significance. Could the programme become something more than a revival of a memorable German film of 1931, with one or two assorted shorts? Could it be built up to reflect the state of cinema twelve or thirteen years ago? A beginning was made with Basil Wright's *O'er Hill and Dale* (1932), one of the notable group of documentaries produced by John Grierson at the E.M.B., and a typical film of a formative period in British cinema. To it was added Jean Epstein's *Mor Vran* (1931), representative of the distinctive work of the French realist film-makers. Disney, leader of the early experimentalists in the sound film, was represented by

What Future for Film Societies?

(continued)

his first sound cartoon, *Steamboat Willie* (1928), and his first Silly Symphony, *Skeleton Dance* (1929)—both extracted from *Drawings that Walk and Talk*. To help to establish the flavour of the period, a 1931 issue of *British Movietone*, with sequences on Amy Johnson's arrival in Japan and Kay Don's in America, was added. These, with *The Blue Angel*, regarded at the time as an outstanding example of the imaginative use of sound for dramatic and not merely realistic purposes, comprised a programme which made it possible for the audience to step back some twelve years in time and compare critically the achievements of 1931 with that of to-day.

To take another example, I should like to see a programme describing "Documentary Since the War", or "From *The First Days to Tunisian Victory*". So much has been crowded into the last four and a half years that we tend to forget the astonishing development of documentary during the period. In August, 1939, we were still discussing the significance of Harry Watt's *North Sea*, with its evidence of a new humanist approach, as we called it. In the intervening period we have seen the documentary accept that style as commonplace and go on to experiment with a fluid technique, best illustrated in *World of Plenty*. It would be instructive—and, I think, fascinating—to have a programme illuminating that development and including perhaps *The First Days*, *Squadron 992*, *Britain Can Take It*, *The Harvest Shall Come*, *The Silent Village*, *Workers' Week-end*, and *Tunisian Victory*.

Given enterprise, and co-operation on the part of the National and Central Film Libraries and other sources, there is no limit to the variety of programmes which may be arranged to further film society aims. I hope to discuss some further suggestions in later articles.

Documentary Films

(continued)

The Grassy Shires. Director: Ralph Keene. Camera: Peter Hennessey. Music: William Alwyn. Production: Edgar Anstey. Green Park Productions, M.O.I. Non-T. 14 mins. Subject: Warwickshire, Leicestershire, Rutlandshire, Northamptonshire. Part of the series of films surveying Britain.

Treatment: The counties are grouped together as having a common type of agriculture and Leicestershire is taken as the example. The film is a straightforward, pictorially good looking, survey of this section of England with its cattle and milk markets. Ley farming is shown as being introduced because of the war but it does not alter the shires' essentially dairy-farming characteristics. The commentary is carefully recorded to apply to peace as well as war, and is broken up among different speakers. This treatment loses something in lucidity but certainly makes for variety of interest and helps to move the cows along.

Technical note: Somebody one day has got to make up his mind about sound effects on commentary films. Probably everything should make noise or all be quiet. There are one or two random moos in the film which disturb rather than help.

GRYPHON

"... is variously described and represented, but the shape in which it most frequently appears is that of an animal generated between a lion and an eagle, having the body and legs of the former, with the beak and wings of the latter."

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FILM LIBRARIES

Borrowers of films are asked to apply as much in advance as possible, to give alternative booking dates, and to return the films immediately after use. H: A hire charge is made.

F: Free distribution. Sd: Sound. St: Silent.

Association of Scientific Workers, 30 Bedford Row, W.C.1. Scientific Film Committee. *Graded List of Films*. A list of scientific films from many sources, classified and graded for various types of audience. On request. Committee will give advice on programme make-up and choice of films.

Austin Film Library. 24 films of motoring interest, industrial, technical and travel. Available only from the *Educational Films Bureau*, Tring, Herts. 35 mm. & 16 mm. Sd. & St. F.

Australian Trade Publicity Film Library. 18 films of Australian life and scenery. Available from the *Empire Film Library*. 35 mm. & 16 mm. Sd. & St. F. 3 sound films on 9.5 mm. available from *Pathescope*.

British Commercial Gas Association, Gas Industry House, 1 Grosvenor Place, S.W.1. Films on social subjects, domestic science, manufacture of gas. 35 mm. & 16 mm. Sd. & few St. F.

British Council Film Department, 3 Hanover Street, W.1. *Films of Britain*, 1941. Catalogue for overseas use only but provides useful synopses for 100 sound and silent documentary films.

British Film Institute, 4 Great Russell Street, London, W.C.1. (a) *National Film Library Loan Section* to stimulate film appreciation by making available copies of film classics. 35 mm., 16 mm. Sd. & St. H. (b) *Collection of Educational Films*. The Institute has a small collection of educational films not available from other sources. 35 mm., 16 mm. Sd. & St. H.

British Instructional Films, 111 Wardour Street, W.1. Feature films; Pathé Gazettes and Pathetones; a good collection of nature films. Catalogue available. 16 mm. Sd. & H.

Canadian-Pacific Film Library. 15 films of Canadian life and scenery. Available from the *Empire Film Library*. 16 mm. Sd. & St. F.

Canadian Government Exhibitions and Publicity. A wide variety of films. Available from the *Empire Film Library*.

Central Council for Health Education. Catalogue of some 250 films, mostly of a specialist health nature, dealing with Diphtheria, Housing, Maternity, Child Welfare, Personal Hygiene, Prevention of Diseases, Physical Fitness, etc. Most films produced by societies affiliated to the Council, or on loan from other 16 mm. distributors (e.g. B.C.G.A.). Six films produced direct for the Council also available, including *Fear and Peter Brown*, *Carry on Children*, and *Breath of Danger*.

35 mm. and 16 mm. Sd. and St. H. and F.

Central Film Library, Imperial Institute, S.W.7. Has absorbed the *Empire Film Library* and the *G.P.O. Film Library*. Also contains all new

M.O.I. non-theatrical films. Catalogues available. 35 mm. & 16 mm. Sd. & St. F.

Children's Committee of the National Council for British-Soviet Unity, 10 Abbey House, Victoria Street, London, S.W.1. Soviet Sound Films suitable for children. 16 mm. Sd. F. for shows during school hours. H. for other occasions.

Coal Utilisation Joint Council, General Buildings, Aldwych, London, W.C.2. Films on production of British coal and miners' welfare. 35 mm. & 16 mm. Sd. F.

Crookes' Laboratories, Gorst Road, Park Royal, N.W.10. *Colloids in Medicine*. 35 mm. & 16 mm. Sd. F.

Dartington Hall Film Unit, Totnes, South Devon. Classroom films on regional and economic geography. 16 mm. St. H.

Dominion of New Zealand Film Library. 415 Strand, W.C.2. 22 films of industry, scenery and sport. Includes several films about the Maoris. 16 mm. St. F.

Educational Films Bureau, Tring, Herts. A selection of all types of film. 35 mm. & 16 mm. Sd. & St. F.

Education General Services, 37 Golden Square, W.1. A wide selection of films, particularly of overseas interest. Some prints for sale. 16 mm. & St. H.

Electrical Development Association, 2 Savoy Hill, Strand, W.C.2. Four films of electrical interest. Further films of direct advertising appeal are available to members of the Association only. 16 mm. Sd. & St. F.

Empire Film Library. Films primarily of Empire interest, with a useful subject index. Now merged with the *Central Film Library*. 16 mm. and a few 35 mm. Sd. & St. F.

Ford Film Library, Dagenham, Essex. Some 50 films of travel, engineering, scientific and comedy interest. 35 mm. & 16 mm. Sd. & St. F.

Gaumont-British Equipments, Film House, Wardour Street, W.1. Many films on scientific subjects, geography, hygiene, history, language, natural history, sport. Also feature films. 35 mm. & 16 mm. Sd. & St. H.

G.P.O. Film Library. Over 100 films, mostly centred round communications. Now merged with the *Central Film Library*. 35 mm., 16 mm. Sd. & St. F.

Kodak Ltd., Kingsway, W.C.2. Medical Film Library. Circulation restricted to members of

medical profession. Some colour films. Some prints for outright sale. 16 mm. St. H.

March of Time, Dean House, 4 Dean Street, W.1. Selected *March of Time* items, including *Britain's R.A.F.*, *India in Crisis*, *G-Men at War*, *Inside Fascist Spain*. 16 mm. Sd. H.

Mathematical Films. Available from B. G. D. Salt, 5 Carlingford Road, Hampstead, N.W.3. Five mathematical films suitable for senior classes. 16 mm. & 9.5 mm. St. H.

Metropolitan-Vickers Electrical Co., Ltd., Trafford Park, Manchester, 17. *Planned Electrification*, a film on the electrification of the winding and surface gear in a coal mine. Available for showing to technical and educational groups. 16 mm. Sd. F.

Pathescope, North Circular Road, Cricklewood, N.W.2. Wide selection of silent films, including cartoons, comedies, drama, documentary, travel, sport. Also good selection of early American and German films. 9.5 mm. Sd. & St. H.

Petroleum Films Bureau, 15 Hay Hill, Berkeley Square, W.1. Some 25 technical and documentary films. 35 mm. & 16 mm. Sd. & St. F.

Religious Film Library, Church Walk, Dunstable, Beds. Films of religious and temperance appeal. Also list of supporting films from other sources. 35 mm. & 16 mm. Sd. & St. H.

Scottish Central Film Library, 2 Newton Place, Charing Cross, Glasgow, C.3. A wide selection of teaching films from many sources. Contains some silent Scots films not listed elsewhere. Library available to groups in Scotland only. 16 mm. Sd. & St. H.

Sound-Film Services, 27 Charles Street, Cardiff. Library of selected films including *Massingham*, *And So to Work*. *Rome* and *Sahara* have French commentaries. 16 mm. Sd. H.

South African Railways Publicity and Travel Bureau, South Africa House, Trafalgar Square, W.C.2. 10 films of travel and general interest. 35 mm. & 16 mm. Sd. & 4 St. versions. F.

Southern Railway, General Manager's Office, Waterloo Station, S.E.1. Seven films (one colour) including *Building an Electric Coach*, *South Africa Fruit* (Southampton Docks & Covent Garden), and films on seaside towns. 16 mm. St. F.

Wallace Heaton, Ltd., 127 New Bond Street, W.1. Three catalogues. Sound 16 mm., silent 16 mm., silent 9.5 mm. Sound catalogue contains number of American feature films, including *Thunder Over Mexico*, and some shorts. Silent 16 mm. catalogue contains first-class list of early American, German and Russian features and shorts. 9.5 mm. catalogue has number of early German films and wide selection of early American and English slapstick comedies. 16 mm. & 9.5 mm. Sd. & St. H.

Workers' Film Association, Ltd., Transport House, Smith Square, London, S.W.1. Films of democratic and co-operative interest. Notes and suggestions for complete programme. Some prints for sale. 35 mm. & 16 mm. Sd. St. H.